

NICK NOLTE and EDDIE MURPHY are back on familiar territory in a sequel to their 1982 success, reviewed by ALAN FRANK

● THE words "When in doubt, do it again" are probably engraved on the hearts of most successful Hollywood producers since one of the most popular screen genres is the sequel. *Another 48 Hrs* is being promoted as a sequel to the hit 1982 movie which made Eddie Murphy a star in his screen debut. In fact the film is essentially a *remake* with the same stars and same director, Walter Hill. No real risks are taken. The movie offers basically the same crowd-pleasing mixture as before as crook Murphy and cop Nolte are reunited for another wild and dangerous 48 hours together facing danger and death on the streets of San Francisco.

This time around Nolte has been suspended and faces a jail sentence unless he can expose a local crime czar, the Iceman, he has been single mindedly pursuing. The only lead he has is that the Iceman has put a contract on the life of Murphy who is about to be freed after seven years in jail for helping the policeman crack a case. Which brings the two men together again. Their relationship was abrasive in the original film and it's not much better now - Nolte needs to save himself from being kicked off the force and going to jail while Murphy simply wants to have a good time after leaving the penitentiary. The odd couple, thrown together as much by the needs of the script as by any genuine logic, find themselves having to fight to stay alive while the hitmen sent to dispose of Murphy want them dead.

"Reggie and Jack's relationship has deteriorated, if not evaporated," says producer Lawrence Gordon. "Reggie (Murphy) has served many additional long, hard years in prison, while Jack (Nolte) has endured seven more years working in his high-pressured job as cop".

"Both *48 Hrs* and this film," says Hill, "are explorations of the personalities of these two characters through a juxtaposition of action and comedy. Personality conflict is the essence of the story. Both men are connected to the street, but from decidedly



but I found Murphy's wisecracking, would-be lovable wise guy more than a little wearing.

The action set pieces - notably a spectacular sequence in which the Hells Angels hired killers go on the attack, culminating in an eye-boggling bus crash - are state-of-the-art stuff and there's enough gunplay to make a World War Two veteran feel nostalgic. Walter Hill's handling of the action is always thrilling: what he cannot do is to add any new dimensions to his leading characters, a problem shared by Murphy and Nolte as well.

VERDICT

● Leaving nothing to chance, director Walter Hill, writers John Fasano, Jeb Stuart and Larry Gross, and Murphy and Nolte have paid homage to themselves and their 1982 hit by virtually remaking it and delivering in the process a fast-moving, thrill-filled mixture of action and comedy whose written-by-numbers story, brisk pace and stunningly-staged set pieces trigger off a satisfying flow of adrenaline and never engage the intellect for a single moment. An exemplary piece of polished Hollywood filmmaking accurately aimed at the box-office and certain to score there. Having got

it out of their systems it would be nice to think that Nolte and Hill will now look for something to stretch their considerable talents. On the evidence of his display of familiar mannerisms Murphy is perfectly happy to continue doing what comes naturally for as long as his fans want and who can blame him for cashing in on a sure thing? ●

Producers
LAWRENCE GORDON / ROBERT D WACHS

Director
WALTER HILL

Screenplay
JOHN FASANO / JEB STUART /
LARRY GROSS

Photography
MATTHEW F LEONETTI

Music
JAMES HORNER

95 Minutes - Certificate 18
(UIP-PARAMOUNT)

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|----------------|------|------------------------|
| Reggie Hammond | | EDDIE MURPHY |
| Jack Cates | | NICK NOLTE |
| Ben Kehoe | | BRION JAMES |
| Blake Wilson | | KEVIN TIGHE |
| Frank Cruise | | ED O'ROSS |
| Willy Hickok | | DAVID ANTHONY MARSHALL |
| Cherry Ganz | | ANDREW DIVOFF |
| Kirkland Smith | | BERNIE CASEY |
| Burroughs | | BRENT JENNINGS |
| Malcolm Price | | TED MARKLAND |

RATINGS **PERFORMANCES** 6 **DIRECTION** 7
SCRIPT 5 **PRODUCTION** 7 **ENTERTAINMENT VALUE** 6

different sides. In the first film, Reggie and Jack were just learning about each other. In *Another 48 Hrs.* they already know what they like and dislike about each other. They must find some neutral ground in order to stay alive."

I felt as though I was watching a class reunion - Nolte and Murphy simply seem to have started right where they left off in 1982. The only major difference is that now superstar Murphy gets top billing. Otherwise their characterisations show little organic growth - they simply reprise the characters they created for the first film. Murphy is the supersmart streetwise hipster, Nolte the tough cop whose sense of justice tends to blind him to mere formalities like the rules of police procedure. Nolte remains endearing



FILM